

CANADIAN MOVING PICTURE DIGEST

Vol. 20, No. 50

TORONTO 2, CANADA

April 13th, 1929

"HOME JAMES!"

This hack is just as far behind the times as some of the early experimental Talkies!

**THE
BROADWAY
MELODY**
100%
Talking
Singing
Dancing
Sensation

**THE
IDLE
RICH**

Based on the Broadway and
Road Success "White Collars"
100% TALKING

**THE TRIAL OF
MARY
DUGAN**

Smashing Sellout at \$2
Embassy, N. Y.
100% TALKING

SURE! They were
GREAT in their day!
BUT the New Era of
TALKIES is here—
LAY off the old stuff,
GET the new, Big,
ROAD-show-size Talkies



M-G-M

**THE TALKIES OF
THE INDUSTRY**

Member of Motion Picture Producers and Distributors of America, Inc.

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
259 SPADINA AVENUE, TORONTO 2

"I knew it all the time"

These wires are no surprise to Leo!



BROADWAY MELODY going bigger each day. All house records broken. Standing room today on matinee. Compelled to stop selling tickets. Audience approval highest praise of any production presented in Atlantic City.

—C. Mortimer Lewis,
Strand Theatre, Atlantic City, N.J.

BROADWAY MELODY broke all existing house records Dayton. Most demonstrative enthusiasm ever witnessed this city. Approximately two thousand turned away Saturday and on Sunday greatly in excess of this number. Metro is to be congratulated on this phenomenal achievement.

—J. McManus, Dayton, Ohio

BROADWAY MELODY opened at Broad Theatre to all time record week-end business. Screen entertainment beyond expectation and headed for an all time house record. There is no stopping this M-G-M outfit.

—E. J. Melniker, Columbus, Ohio

BROADWAY MELODY opened Saturday and broke all records for attendance. Sunday was better than Saturday. Had to call police to handle crowds. Line two blocks long waited hours in drizzling rain to get in.

—Harry Zeitz,
State Theatre, New Bedford, Mass.

BROADWAY MELODY broke all house records. Had to turn away thousands daily. Think this is the greatest box-office picture ever made.

—C. H. Buckley, Leland, Albany

BROADWAY MELODY tremendous Adams, Detroit.

BROADWAY MELODY opened to record-breaking business Middlesex, Middletown, Conn. Doubled "Big Parade" business! Opened Stamford Theatre, Stamford, smashing all previous records.

BROADWAY MELODY broke all box-office records at Strand, Hartford. Audience very enthusiastic. Looks like most successful engagement in history of theatre.

—I. J. Hoffman, Hoffman Bros. Enterprises,
New Haven, Conn.

Screening of BROADWAY MELODY great success. Everyone enthusiastic. Picture will pile up new highs.

—John H. Harris Circuit, Pittsburgh, Pa.

BROADWAY MELODY exceeded all previous Sunday receipts at Columbia, Washington. Expect biggest business ever done on any picture in this city!

BROADWAY MELODY opened to packed houses at advanced prices Tivoli Theatre, Toronto. Transportation commission has special cars waiting on side streets to take crowds home. Double line two blocks long waited for doors to open!

Congratulations BROADWAY MELODY. It's not only the first musical comedy to be brought to the screen but it has everything to make it a big success. The color sequence, alone is worth twice any admission price. BROADWAY MELODY is all to the good and is going to make box-office history.

—Chas. W. Picquet Carolina Theatre,
Southern Pines, N. C.

and more coming!

M-G-M has cracked the TALKIES wide open!



Wait! Watch!
We're telling you—
You'll tell us

M-G-M

The TALKIES of
the Industry

THE TRIAL OF MARY DUGAN

Smashing Sell-out at \$2
Embassy, N. Y.

100% TALKING

With NORMA SHEARER, LEWIS STONE,
H. B. WARNER, RAYMOND HACKETT,
Directed by the author, Bayard Veiller

THE IDLE RICH

Based on the Broadway and
Road Success "White Collars"

100% TALKING

With CONRAD NAGEL, BESSIE LOVE,
LEILA HYAMS. From the play by Edith Ellis,
Directed by William de Mille

TIFFANY PRODUCTIONS
OF CANADA LIMITED

The Better Entertainment Silent and Sound

*A Vivid, Thrilling Drama of Pearls
and Passion*

Tropical Nights

with PATSY RUTH MILLER and MALCOLM McGREGOR

Our First 3 Releases

*A Drama of Mother Love, and its Power
against the World*

Power of Silence

with BELLE BENNETT

Prints Now in All Offices

*A Thrilling Drama about the Stage Career
of a Stage-struck Flapper*

Broadway Fever

with SALLY O'NEIL and ROLAND DREW

Toronto - Montreal - St. John

Winnipeg - Calgary - Vancouver

Gaumont British Corporation

Of Canada Limited

Presents

IVOR NOVELLO



IVOR NOVELLO

In the mystery story by Mrs. Belloc Lowndes

"THE LODGER"

A Gainsborough Picture

A maniac is abroad murdering fair-haired girls. London is alarmed. Into this atmosphere there comes a young man who seeks lodgings in a home. His attitude, his movements, his actions, his stealthy journeys at midnight — and on the very nights when the murders are committed — are worked up by the producer to an intense pitch in a succession of guilty-looking incidents.

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RAY LEWIS

Editor and Managing Director

Vol. 20, No. 50

TORONTO 2, CANADA

April 13th, 1929

"Seven Fat Years"

THE Paramount-Fox-Warner tie-up is headlined as a move to "beat Electrics," with Blair and Company swinging the finances of this rumoured gigantic merger.

Then we hear that the U.F.A. Film Co. has signed up with Klangfilm Limited, which means that Europe's two dominating electrical companies will, through U.F.A., be in the Motion Picture Industry, we know of the Paramount U.F.A. tie-up of long ago, which also included Loew.

Following this announcement we read that William Fox has taken up an option on the Joel-son and Suchman chain of eight theatres, in what is termed the Metropolitan district.

The theatres include the Golden Rule, Parkway, Ritz, the Blenheim, Boston Road, Benenson and Belmont. Recently Fox took up an option on the Brandts circuit. The two chains definitely closed are a part of a plan which involved the Fox arrangement to take over New York's Independent Theatres to the number of about 200.

Recently the control of the Schine Circuit of theatres passed to Fox which includes theatres in New York, Pennsylvania and Ohio.

Now we hear that Al Steffes, our "Wild West Exhibitor," and Abram S. Myers of Allied are working on a \$75,000,000 theatre deal, backed by Minneapolis bankers; and that the plan involves the formation of a theatre holding company, which is to extend "East to the Atlantic Coast," "South through Central States, and West to the Pacific."

The sale of a fifty per cent interest to Publix in the United Artists theatres in Chicago, Detroit and Los Angeles is another theatre deal recently consummated, which leaves United Artists with but one house which it directly operates, namely Grauman's Chinese, under the supervision of Sid Grauman of Los Angeles. Publix and United Artists now control five theatres on a fifty-fifty basis, the Rivoli and Rialto in New York being the other two.

Another deal which involves United Artists was the sale of fifty per cent of this company's amalgamated producing units to Warner Bros.

RKO is involved in a \$14,000,000 deal, which includes the purchase of the Pantages Circuit, all buildings leased and owned.

The Warner-First National deal occurred some time ago, so that if RCA puts through its plan of absorption, through the "narrow path" of Wall Street, this merger will be the "grand-daddy" of them all, for it will mean Paramount-Famous Lasky, Warner-First National, with the two sound corporations in control.

This all makes us pause to consider the question of Canada, of England, of the British Empire. It makes us pause and wonder what N. L. Nathanson of Famous Players Canadian, and Col. Bromhead of Gaumont British are doing about British Empire Mergers, and an expansive program which will give them the dominant position, not only throughout the British Empire, but in Europe, and a substantial reciprocal "look-in", in the United States, which is certainly vital.

The British Empire being a "large body," moves slowly, but in this Motion Picture Radio-Motor Age of "Stepping on the gas," one hopes that the silence in respect to a British Empire Theatre Chain, a British producing, distributing, and sound merger of Empire proportions may be occasioned, not through a lack of action, but through so much action going on that there is no time for talk.

We have heard about the "seven lean years," and the "seven fat years." We approach "seven fat years" of Motion Picture Prosperity, more box-office capital than even our most optimistic showmen ever dreamed of. Is the money all going to Wall Street? or is Throgmorton going to "Sound" its note in the millenium we approach? The U. S. dollar sign is headed by a caption, "In God We Trust." In connection with a Motion Picture Trust, the British Film Empire Interests could learn some wisdom from this U.S. "In God We Trust" caption.

Ray Lewis

Lines Like This Every Day *at* 10 A.M.

—five shows a day at two-a-day prices—THE HOUSE RECORD DOUBLED—and this despite sweltering heat, pouring rain!

That's the performance of "The Biggest of Them All" during its current premiere run at the Capitol Theatre, Miami, Fla.

Now get this: the population of Miami is only 75,000. But on the twelfth day of the picture's showing 66,000 people had seen it! Is it any wonder that Sidney Meyer, of the Capitol, sent wires at his own expense to his exhibitor friends throughout the country in which he said:

"'Show Boat' is doing business I thought unbelievable. With majority tourists gone and most inclement rainy season, picture has **ACTUALLY DOUBLED PREVIOUS HOUSE RECORD** . . . Theatre has been playing to holdout business from 9.30 a.m. until 11.30 p.m."

SHOW BOAT

Universal's Talking and Singing Triumph!

EDNA FERBER'S tremendous novel combined with the stars and hits of FLORENZ ZEIGFELD'S stage production—Helen Morgan, Jules Bledsoe, Aunt Jemima and the Zeigfeld Plantation Singers—a brilliant Universal cast headed by Laura La Plante, Joseph Schildkraut, Otis Harlan, Alma Rubens, Emily Fitzroy, Jane La Verne.

Directed—Silent and Movietone—by Harry Pollard. Synchronized score by Joseph Cherniavsky.

A
HARRY
POLLARD Production

Proudly Presented By
CARL LAEMMLE



RAY



RAY LEWIS

PRESENTS

CLAIRE HAGUE, General Manager of Canadian Universal, returned from New York on "Show Boat." Mr. Hague, could not talk of anything else, but this Universal triumph, in fact Mr. Hague refused to talk of anything else, and all one had to do was to inquire, "How about 'Show Boat' Claire?" to have this bantam Canadian Champion Exchange Manager elucidate as follows, "'Show Boat,' the greatest G-D picture Universal ever made, or any other company," and this was truth and therefore not profanity.

Now when we see Claire, before he has a chance to say a word, the crowd, sing out in chorus "Show Boat," the greatest G-D picture Universal ever made, or any other company." Which is by the way good advertising for Universal and "Show Boat," but it is spontaneously and cordially extended, because everybody likes Claire Hague; and we all know that "Show Boat" is a great picture, and from the consensus of opinion gathered, one of the biggest, and destined to do for Universal and exhibitors, the Industry in its entirety what "Broadway Melody" has done for M-G-M, the exhibitors and the Industry.

IF THERE is one thing that puts a "kick" and a "thrill" into this business it is the good fortune of having such pictures as Universal's "Show Boat," "Broadway Melody," "The Trial of Mary Dugan," one of the new M-G-M successes, pictures like "The Jazz Singer," "The Singing Fool," which gave Warners a front row standing, come along.

My mind also goes back to Paramount's "Interference" and "The Doctor's Secret." Great in their particular sphere; and now I hear that Mary Pickford's talking picture, "Coquette," has made Mary's fame "brand new," and that Vilma Banky is "a little bit of heaven" in "This Is Heaven."

YOU REMEMBER all the talk we indulged in, in respect to our established stars when the "talking craze" was a brainstorm? We were all gasping like fish out of water for air with which to inhale the atmosphere of the Dialogue Film, and we wondered how some of our picture pets could talk, that is talk out loud and still have anyone, outside of their own mothers, love them!

Now we find that Mary Pickford's voice in her first talking venture registers so well, that Mary will keep on "talking, and never again be "silent." That Norma Shearer's voice in "The Trial of Mary Dugan" is added asset to Norma's charm; and that Vilma Banky, that luscious blonde, is even more inviting and alluring with her foreign accent in her Dialogue picture. Clara Bow has also registered in her first efforts to talk; and so the "Talking Films," not only

retain our box-office best bets, but open a field which takes in the voice of Chaliapin, Tutto Ruffo, Mary Garden and other stars of vocal and dramatic fame, whose names have always been a box-office in their particular sphere; and who should register in an equal degree in the new big screen idea.

World Wide's "Black Waters" which was presented at the Criterion Theatre, New York, is called by Arthur James, "a copper-riveted, blown-in-the-bottle, all-wool and a yard wide thriller." It was made by Marshall Neilan and has an all-star cast including James Kirkwood, Mary Brian, John Loder, Lloyd Hamilton, Robert Ames, Hallam Cooley, Ben Hendricks, Frank Reicher and Noble Johnson. It is World Wide's first all-talking film; and turns The Spotlight upon this company, with "Kitty" and "Piccadilly" getting ready to join the list of the Industry's outstanding successes with a lusty call of "Me too."

OF PARTICULAR interest is the announcement that Mae Murray has been signed up by Tiffany to make a series of pictures. Oscar Hanson, General Manager of Tiffany, was a visitor in Toronto and announced that "Peacock Alley," "Broadway Rose" and "Fascination" are scheduled to be made. These pictures, exhibitors will remember, gave Mae Murray unlimited scope for her abilities and talent which is perhaps more versatile than that possessed by many of our leading stars.

Mae Murray fits into the new scheme of things particularly well, for she has the musical comedy flair in addition to her dramatic and emotional ability, her art as a dancer and a singer. She should be a real bet.

RKO's "Syncopation" is creating some Motion Picture history on its own. I had a talk with Mr. P. C. Taylor, Canadian representative of the company, and he informs me that "Syncopation" opened the New Tabor Grand Theatre, Denver, Col., on April 6th and that this film-musical caused a sensation.

Further announcements present more Radio Pictures produced from such Broadway hits as "Rio Rita," "Hit the Deck," "Ringside," etc., and will include such well-known players as Betty Compson, Bebe Daniels, Olive Borden, and Sally Blane. Ann Greenway will be starred in Florenz Ziegfeld's "Rio Rita" and "Hit the Deck." All the RKO Studios have been equipped for "Sound," one half a million dollars in additions and alterations being reported as expended.

Exhibitors letters say Imported pictures *PAY*

BERENSON BROS.

Bogalusa, La.

March 15, 1929

World Wide Pictures, Inc.,
220 S. Liberty St.,
New Orleans, La.

Attention Mr. Kennedy

Gentlemen:

We had the pleasure of showing your picture 'HONEY-MOON ABROAD' here last night, and it certainly went over big. Everyone in the audience seemed to like it very much.

Yours very truly,

E. Berenson (signed)

BERENSON BROTHERS,
STATE THEATRE.

STEVENSON THEATRES

Henderson, N. C.

March 16, 1929

Mr. E. F. Dardine,
2nd & Popular Streets,
World Wide Pictures,
Charlotte, N. C.

Dear Mr. Dardine:

We recently played your World Wide Picture, "WOMAN IN THE NIGHT" in one of our theatres to excellent business. We had many favorable comments from our patrons. However, we desire to give our manager credit for a part of this extra business for the way in which he handled the publicity, and we desire booking of the picture in our other towns, and will arrange the dates within a day or two.

With kindest regards,

Yours very truly,

S. S. Stevenson (signed)

S:MR

STEVENSON THEATRES, Inc.

You take no chances *with our*
"Exhibitor's Choice Selling"

See before

You buy—



Buy one

or all

Distribution thru Educational Exchanges

"Photoplays made where the story's laid"
PICTURES ACTUALLY PRODUCED IN EUROPE ASIA

What Makes a Picture "Big?"

First---A GOOD Story--

For "The Play's the Thing"

on the highest authority

"PICCADILLY"

By ARNOLD BENNETT

HAS a GOOD Story

CAN you imagine how a dirty plate could lead a man into complications between two women--one London's favorite cabaret dancer,--the other an obscure little Chinese dish washer--who with all the wiles and venom of their sex aroused, would engage in a veritable dance to the death to possess him? You can't guess the end of this story--until the story ends.

Directed by E. A. DUPONT

starring GILDA GRAY

with JAMESON THOMAS and ANNA MAY WONG

A British International Picture made at Elstree, London

**WORLD WIDE
PICTURES**

*Distribution thru Educational
Exchanges*

"Bring the real world to your screen"

AFRICA AUSTRALIA INDIA SOUTH AMERICA ETC



Looking Them Over



"The Shady Lady" and "The Canary Murder Case"



PHYLLIS HAVER

SHEA'S Hip-podrome, under the management of C. K. Appel, had a "corking, good show" all the way through." The picture feature was Phyllis Haver in "The Shady Lady," a Pathe feature.

The story is centralized in Havana, and deals with bootlegging and high-jacking in firearms.

A boy reporter hears that Nan Jamieson, wanted in connection with a

New York murder, may be found in Havana; and starts out to find "Nan," in order to put over a big story for his paper.

In his search he comes across a bigger scoop when he discovers the illicit and illegal marketing in firearms.

THE STORY is logical and interesting throughout; and during its unfoldment we find the "kid reporter" not sufficiently hard-boiled to give away "Nan" who eventually saves his life, when he enthusiastically steps into the "hornet's nest" of "gun conspiracy" in his quest for the "gun-hijacking story."

PHYLLIS as "The Shady Lady" is most convincing; and surrounds this character with a sufficient sympathy to almost make her a heroine. In the grande finale, Nan is cleared of complicity in the "murder case" by another woman's confession; and our "Shady Lady," matrimonially ties-up with a gentleman just as shady. The two are headed for New York and maybe for respectability.

JACK JUNGMEYER wrote the story, and wrote a good one. Edward H. Griffith in his direction did very well with this material, keeping the story always on the move; and always entertaining.

Louis Wolheim as a villainous professor, "the leader of the band" of gun bootlegging, was a treat. Robert Armstrong as the hijacker who fell for "The Shady Lady" was good; so was Russell Gleason as the "kid reporter."

THE UPTOWN THEATRE, under the management of Nelson Shea, presented "The Canary Murder Case." This is an all-talking murder-mystery story and appears to be just what the box-office ordered.

Malcolm St. Claire handled the plot so as to sustain the mystery element and the suspense angles.

THE STORY is adapted from one of S. S. Van Dine's detective thrillers. The much-discussed psychology angle plays a prominent part in the development of this story which centralizes around the murder of an actress called "The Canary."

"The Canary" gets no sympathy because she is 100% blackmailer, and was heading for just what she got. She was strangled with a diamond necklace which she was wearing at the time of her murder. Another bit of philosophy for the fans to figure out.

THE SHERLOCK HOLMES of the story, solves the murder mystery by the use of a bit of card psychology, the murderer revealing his complicity by the manner in which he plays his hand, during a game of poker, staged by the detective for the benefit of "reading," the suspects, under observation at police headquarters.

A RATHER interesting bit of business is the introduction of a record, on which is recorded the supposed voice of "The Canary." A similar means for "getting away with murder" was actually used by a murderer, in order to have it appear that the victim was heard in conversation after her murderer had left her apartment. A victrola in the apartment of the victim, on which is placed a record, is used to furnish the original alibi.

JAMES HALL, does the Sherlock Holmes stunt. Somehow you feel surprised that Hall is "playing the game." He looks as if he should be cast as "villain." No fault of Hall's, just an association of Hall with "villainous roles."

"The Canary," by Louise Brooks, was a convincing type.

NELSON'S "Divine Lady," adapted from the story by E. Barrington, a Canadian author, who achieved fame in the U. S., among America's 1929 best fiction sellers, will be given a private advance showing at midnight Friday, April 12th, at the Tivoli Theatre, Toronto.

First National Pictures, Incorporated, has sent out about 1,500 invitations for the occasion.

The presentation takes on the colour of a social event; and it is expected that this picture dealing with the love-story of Lord Nelson and Lady Hamilton will be given a Canadian official send-off.

MR. L. S. SHUFORD, special publicity and exploitation representative for First National, is in Toronto superintending the presentation. The cast of "The Divine Lady," in addition to Corinne Griffith as Lady Hamilton, includes Ian Keith, Marie Dressler, Montague Love, and Victor Varconi as Lord Nelson.

Nathaniel Shilkret, who is responsible for the synchronization of "Lilac Time," has arranged the theme song, and musical score for "The Divine Lady."

World Wide's Nine

NINE IMPORTED photoplays are announced in the second list of pictures ready for release this month and May by World Wide Pictures.

With the all-talking picture "Black Waters," also to be released this month, and the six pictures released in January, World Wide is now offering sixteen selected European pictures to exhibitors, about one third of the total number the company expects to import during the year.

AS IN ALL previous releases all of the pictures were made where the stories are laid, and the places covered are London, Henley, Scotland, Paris, Deauville, Vienna and Berlin.

In the list is the outstanding picture, "Piccadilly," directed by E. A. Dupont, two with American stars and there are silent pictures, pictures with synchronization and those with part dialogue as well as an all-talking production.

"PICCADILLY," an original screen story by Arnold Bennet, directed by E. A. Dupont in London, starring Gilda Gray with Anna May Wong and Jameson Thomas. This has a synchronized score, songs, dances and sound effects, and is said to be "the best motion picture ever sent from Europe."

"KITTY," adapted from the novel by Warwick Deeping, author of "Sorrel and Son," directed by Victor Saville at Henley-On-Thames, England's fashionable boating center, with Estelle Brady and John Stuart featured. This is synchronized, and has talking sequences, the company having come from England to America to record the dialogue at the R. C. A. studios.

"THE WOMAN IN WHITE," adapted from the famous novel by Wilkie Collins, directed by Herbert Wilcox in Scotland with Blanche Sweet, who made a special trip to Europe for this one picture, as the star.

"WEEK-END WIVES," a lively comedy directed by Harry Lachman in Paris and the fashionable French resort, Deauville, from an original story with a company consisting of Monty Banks, Estelle Brody, Jameson Thomas and Annette Benson. Elaborate Paris fashion reviews are one of the features of this picture.

"THE PRINCE AND THE DANCER," a story of Vienna made in that city, and telling a back stage story of the royal opera, its royal patrons and a little dancer who was made overnight. This is a Hugo Engel production and will introduce to America a new star, Dina Gralla who is to be seen in further World Wide Pictures.

"THE WHIRL OF LIFE," a story on the order of "Variety" made in Berlin and London, by British International Pictures, directed by Richard Eichberg and featuring Fay Melton, Henry George and Louis Lerch.

There are also three UFA productions for release in all territory outside of New England, New York, Philadelphia and Washington. They are "The Doctors Women," made in Paris, featuring Miles Mander; "Berlin After Dark," laid in the Elysium, the Coney Island of Berlin, and featuring Kurt Gerron, Ernest Stahl Nachbauer, Fritz Kampers and Grita Ley; "The Apaches of Paris," a story of the Paris underworld.

IN FUTURE announcements World Wide will have a high percentage of talking pictures, concerning which the company will give full details later.

Sex Pictures Discussed

PARENTS should be warned against sex motion pictures through advertisements issued by the provincial board of moving picture censors, the Manitoba Education Association urged in a resolution adopted April 4, at the closing session of its 24th annual meeting.

Under the present system, parents do not know which pictures are unfit for children. The plan urged by the association is designed to keep parents posted on pictures so they will not allow their children to go to them, according to the resolution.

THE CENSORS are urged to take great care in examining pictures and to publish advertisements through newspapers and billboards if they find a picture they consider unsuitable for children.

The need for more stringent measures to keep children away from pictures of a low moral tone was stressed by various teachers, one of whom referred to a picture, recently exhibited in Winnipeg, which was advertised by the producer as a picture "Not suitable for children." Hundreds of children flocked to see it, however, and were admitted, it was charged.

THE RESOLUTION did not go far enough, in the opinion of C. G. Cook, who thought a picture unsuitable for a child was unsuitable for an adult; and that measures should be taken to keep obscene or sex pictures out of the country altogether.

Considerable discussion took place on the effect of motion picture on children, in connection with the resolution. Some teachers argued that by keeping the children from certain pictures only aroused their interest in questionable shows and made them determine to see them as soon as ever their age would permit.

(Special to The Digest from Winnipeg)

THE ONTARIO government's Provision for a Classification by the Provincial Board of Censors of all moving picture films so as to indicate those that are suitable for children, is arousing much interest in western Canada. Their form of classification is similar to that used by the British Board of Censors and to that adopted in Alberta. The films that are suitable for universal or family showing will be stamped "Approved U." The others, by inference, are more suitable for adults only. Both the silent and the talking movies are included in the Ontario classification as is done in Britain. Picture theatres and film exhibitors may indicate, in their advertisements, the classification of any film shown, but there is no compulsion about this. Commenting on this the Winnipeg Free Press says:

"THE MOVIES naturally make a very strong appeal to children. They are a great source of entertainment and may be a means of education. But everyone knows that there are some films that are not suitable for those who are immature and are at a particularly impressionable age. There is, therefore, a natural desire on the part of a good many parents to know what films are suitable for children. The marking of the films themselves gives the public this information, and when the calling of further public attention to the classification is left to the picture theatres, they cannot have much objection to the regulation.

IN MANITOBA as elsewhere the motion pictures are here to stay and are a big factor in public entertainment. There is also no province or state where public interest is shown greater in the welfare of the children. Might it not be worthwhile, therefore, to consider the advisability of a film classification in this province."



Patsy Ruth Miller appearing in "Tropical Nights," a Tiffany Production.

Tiffany-Stahl Titles Two

Tiffany-Stahl announce that "Whispering Winds" has been finally decided upon as the permanent title for their production filmed under the name of "The Girl Who Came Back," starring Eve Southern, supported by Patsy Ruth Miller and Malcolm McGregor. This is to be talking and singing production and it was directed by James Flood. "My Lady's Past" has been chosen as the permanent title for Belle Bennett's starring vehicle made under the working title "Repu-

tation," another talking production. Joe E. Brown plays opposite Miss Bennett in this and it was directed by Albert Ray.

GOLD SEAL REGISTERS

The Superior Mechanical Features of the NEW Model 29 GOLD SEAL include

- LUBRICATION IN SEALED
- ONE DRIVING MECHANISM
- ALUMINUM TICKET WHEELS
- BRONZ BUSHINGS

Automatic Ticket Register Corp
723 SEVENTH AVE. NEW YORK CITY

Let us tell you how the Silent Sentinel will Safeguard your BOX OFFICE Receipts and Speed up your Business.

FOR SALE

Five DeVry "E," portable suitcase type projectors for Standard Film. 110 volt, 25-60 Cycle Motor. Price less than half cost and condition perfect. Box 7, Digest.

"THE LODGER"

GAUMONT British Corporation of Canada Limited are releasing this week "The Lodger," a motion picture version of the ever-popular story written by Mrs. Belloc Lowndes, and which was translated into practically every language.

"The Lodger" was unquestionably the best seller in book form of any mystery story written. Ivor Novello, who plays the lead in the picture gives a good account of himself in the role assigned him. It is a story with great suspense that grips you from the start. The producer weaves a wonderful web of suspicion around the man who is suspected of being the arch criminal. Every move that the suspect makes comes to be deeply sinister. How the story ends, it would be unfair to relate, but quoting from the London Times, "It is the best thriller ever produced in England."

Gaumont British Corporation of Canada Limited announce the appointment of Mr. Jack Droy, formerly Canadian Educational District Manager, as representing them in the far Western territory. This is the most recent appointment and completes the staff of the company in the Dominion. The other representatives are, J. A. Wilson, Winnipeg; Jas. Foy, Toronto; J. Arthur Gagnier, Montreal; and C. F. Bedford, St. John.

A "Sound" Investment

GENNETT MUSICAL AND EFFECT RECORDS.

Twenty special recordings of sound effects such as airplanes, machine guns, motorcycles, passenger and freight trains, gongs, cuckoos, snores, anvils, laughing and so on.

Sixty special recordings of incidental music such as agitated, hurries, mysterious, Indian war dances, Chinese music, jigs, frolics, deep plots and so on. Just what you need. Send for complete list.

KNOX WALL SAFES.

A new line to offer you that every Theatre requires. A series of safes to be built into the wall with combination locking door for the safe keeping of all sorts of valuables. Very sturdy, roomy and burglar proof.

Send for prices on various sizes. They are not expensive and are cheap insurance against theft or hold-ups.

THE COLEMAN ELECTRIC Co. - 258 Victoria St. - Toronto, Ont.

"Courtesy With Service"



Show Business



J. C. Davies, Town Clerk of Lloydminster, Sask., states that among other construction work for this season will be a large brick and stone picture theatre, to seat 700 people, to cost about \$70,000.

Lyceum Theatres, Ltd., a company recently formed in Regina, Sask., is planning the erection of a new theatre at an estimated cost of \$180,000 and designed to seat between 1,500 and 2,000 people. The company is composed of Regina citizens, Merlin Huth, of the Jaeger Fur company having been elected president. The board of directors includes professional and business men of the city.

Mrs. B. Coombes, wife of the former owner of the Empress motion picture theatre at Lloydminster, Sask., died in Vancouver, B.C., where Mr. and Mrs. Coombes have been living for the past three years. Mr. Coombes will re-enter the theatre business again in Lloydminster, and reside there in future.

"Carry On," a British Gaumont production, was given a private showing in Winnipeg before the I.O.D.E., the Canadian Legion, the Navy League of Canada, the Cadets and other patriotic organizations April 5, the screening taking place in the Universal house, the Lyceum, directed by George F. Law. Edward Auger, managing director of the British Gaumont Corporation of Canada, was present as well as the Winnipeg manager of the corporation, J. S. Wilson. "Carry On" shows the remarkable advance made in pictures from the old land in recent months. It was regarded by the critics present as excellent although not a big production, the personal elements in a war theme dominating.

The Metropolitan Theatre is showing for three weeks, beginning April 4, with a midnight show to open the run, "Broadway Melody," and Manager Walter F. Davis had the satisfaction of seeing nightly long queues of people standing out in the rain waiting a chance to get in. The production bids fair to equal in Winnipeg its eastern run record as every one present comes out to the "Met.," sounding the praises of the picture, its talking, its singing and its plot.

The Metropolitan, during its six months of talkies, had had remarkable box office receipts for almost every presentation, without an orchestra or manual music, except for the screen synchronization, relying solely on the screen to bring in the people.

Business has been so good at the Avalon Theatre, Ottawa, Ontario, a suburban house, since the introduction of talking programs that a policy of regular matinees daily has been started, with the programs being changed twice weekly. Formerly the Avalon had only matinee performances Saturdays.

An interesting tie-up with a current event was made by Don Stapleton, manager of the Centre Theatre, Ottawa, Ontario, when he organized a free theatre party of 150 members of the Kiwanis Boys Club on the occasion of the regular presentation on the theatre program of the prize-winning bird houses made by the underprivileged boys. Manager Stapleton himself bought a number of the bird houses.

Never before, in years, has Canadian legislation been so free of measures affecting the theatres, either adversely or beneficially, as this year. All Provincial Parliaments are through with their progress for 1929 and, with the exception of the rejected proposal in British Columbia for censorship of theatre display advertising, there were no alarming features for exhibitors anywhere. Practically no changes were made in laws affecting the patrons of theatres.

The Municipality of Brockville, Ontario, has made an appeal to the Second Divisional Court on its suit against the Brockville Opera House Company, Limited, involving the lease of the New Theatre, the largest local theatre. The Town of Brockville granted the use of the theatre to the company for a period of 25 years at an annual rental of \$140. In turn, the theatre was turned over to other parties by the lessees at a rental of \$3,600 per year.

With the wiring of both B. F. Keith's and the Centre Theatres in the immediate future, the City of Ottawa will have six synchronized screens — several more than any other city in Canada. The other wired houses in Ottawa comprise the Regent, Imperial, Avalon and Rex Theatre. Coincident with the sound installation in the Centre Theatre, Manager Don Stapleton has signed up the United Artists schedule.

"On the whole the talking picture is more free from undesirable material than the old silent picture. They try to make them so that there will be less to censor and less trouble in cutting out undesirable parts."

This was one statement made by Robert Pearson of Edmonton, outstanding among moving picture censors in Canada, during a discussion of developments having to do with the introduction of sound or talking pictures in Canadian theatres.

"So far we have found the motion picture people very reasonable and ready to co-operate and the talking pictures have been of a higher order than the old pictures," declared Mr. Pearson.

There were indications that the embarrassment caused the producer by censorship of films which were of the talking variety would produce a higher type of picture which required little or no censoring, Mr. Pearson pointed out. The increased difficulty in the censoring of moving picture productions because of the addition of spoken dialogue or sound would be solved, he believed, by the uplift and improvement of the talking picture until censorship would be reduced to a minimum.

In his statement to the public, Mr. Pearson declared that, in some respects, the arrival of the talking picture and resultant censorship problems indicated a necessity for the centralizing of censorship arrangements at the points where the pictures were produced. This would mean that all State or Provincial censorship laws would have to be consolidated and a type of International Law respecting moving picture control set up. With such a system, however, consideration would have to be given to the wide range of opinions as to what should be censored on both moral and patriotic grounds. Centralized censorship would become applicable if further improvement in the quality of moving pictures were made because less censorship would be required.

Round About the Studios



A scene from "Pawns of Passion," starring Olga Chekova, and released by World Wide Pictures.

The prolific pen of John Russell, recently signed "Radio Pictures" writer, who is now busily engaged under William Le Baron at the RKO Studios in Hollywood on coming productions for this producing company, is still active in the field of magazine writing. Mr. Russell's latest story "Powers of Darkness," is running in Collier's Magazine, March 30th issue.

Russell is a writer of the colorful, the romantic and the mystic and his work moved the late Joseph Conrad to declare that he was the "best short story writer in America."

A large gathering of film and press celebrities recently attended a special local preview of the Carl Laemmle super-production, "Show Boat," screened at the Chinese Theatre, Los Angeles, through the courtesy of Sid Grauman.

Joseph Schildkraut, Laura La Plante, Emily Fitzroy and Otis Harlan, all of whom were present, received warmest congratulations upon their work as they left the theatre, as did also all the others in attendance who had to do with the making of the picture.

Greta Garbo will be starred in an all-talking screen version of "Anna Christie," Metro-Goldwyn-Mayer announces. Clarence Brown, who is now directing his first dialogue film, "Wonder of Women," will make the production, with George Marion in the role which he played on the stage, that of Anna's father.

"Anna Christie," one of Eugene O'Neill's best-known plays, was a Pulitzer Prize winner. Miss Garbo, whose new film, "Wild Orchids," is a recent M-G-M release, has just returned from a vacation trip to her native Sweden. It is believed that her foreign accent will be a distinct asset in playing the Scandinavian heroine of O'Neill's piece.

The pedigreed Collie, belonging to Jean Darling, six-year-old blonde beauty of Hal Roach's Our Gang, was awarded two blue ribbons and a silver trophy at the annual Pasadena Dog Show. "Goldfield Pal" was presented to Jean by a fan in Salt Lake City, Utah.



Alberta Vaughn appearing in "Molly and Me," a Tiffany-Stahl production.

"Molly and Me," Tiffany-Stahl's second talking and singing production, has been booked for a week's run at the Regal Theatre, Hartford, Conn., commencing April 13th. It has also been booked for a week's run at the Capitol Theatre, Lawrence, Mass., commencing April 14th. Belle Bennett is starred in this picture and Joe E. Brown plays opposite her. Alberta Vaughn also plays an important part.

"The Quitter," a powerful drama of regeneration, featuring Ben Lyon, Dorothy Revier and Fred Kohler, in a swift moving story of a man's redemption through a great love and sacrifice, ushers in Columbia's April release.

Marcel De Sano, world war aviator, adventurer, diplomat, has been signed to a contract as a Paramount director. His first assignment, according to present plans, will be the direction of Maurice Chevalier's second American production.

Mary Nolan, Universal's exotic blonde star, at present loaned to Paramount, is to return to Universal City this week to play an important role with Eddie Leonard in "Harmony Lane," a new Universal talking picture just about to go into production. It is being adapted by J. G. Hawks from "The Understander," a story by Jo Swerling.

Tiffany-Stahl announces that the picture made under the working title of "The Miracle" has been re-titled "The Voice Within." Eve Southern is starred in this picture and Walter Pidgeon plays opposite her. This will be Miss Southern's first singing and talking picture for Tiffany-Stahl. The company also announces that the picture starring Joe E. Brown tentatively titled "The Midway" has been re-titled "Painted Faces." Helen Foster and Virginia Bradford play the leading feminine roles.

Hal Roach, president of the Hal Roach Studios Inc., has returned to the coast after a trip East in which he conferred with M-G-M officials as to the future policies of the Roach comedy productions.



Lionel Barrymore who is directing Ruth Chatterton in "Madame X" for Metro-Goldwyn-Mayer, giving Miss Chatterton and her reconciled husband, Ralph Forbes, some "fatherly advice."

*From The Film Daily of
April 7, 1929.*

William Boyd in

"The Leatherneck"

*with Alan Hale, Robert Armstrong,
Fred Kohler*

Pathe Length: 6,898 ft.

**SUREFIRE MONEYMAKER. BEST
MARINE PICTURE YET FILMED.
HAS COLOR — GUTS — ACTION
— AND A SWELL CAST. BOYD
CLICKS BIG.**

Cast.....William Boyd will make himself with this role—a real Marine type. His buddies, Alan Hale and Robert Armstrong, run him a close second. Diane Ellis a very attractive blonde and a hummer. Fred Kohler fine.

Story and Production...Drama of the Marines. Here is a 'pip, without any reservations. It's got the money tag all over it. The author knows his Marine Corps, and has told a dandy yarn that keeps building suspense right to the final shot. The direction has class, and with a superior cast and authentic shots in Russia and China, here is entertainment plus. The three buddies in China have apparently deserted the marine unit. They are finally rounded up—one dead, the other insane, and the third—William Boyd—is courtmartialed. It has fine love story, action, thrills—just about everything.

Direction, Howard Higgin, aces; **Author,** Elliott Clawson; **Scenario,** Same; **Editor,** Doane Harrison; **Titles,** John Krafft; **Photography,** John Mes-call, fine.

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